

# *Mass: Donum Maximum*

## *The Greatest Gift*

# KYRIE

Mass: Donum Maximum  
The Greatest Gift

Intro. Cantor

You were sent to heal the con-trite of heart:

*mp* *rall.* *a tempo* *rall.* *a tempo*

Lord, have mer-- cy. All Lord, have mer- - cy. Cantor you

*mp* *mf* *mp*

came to call sin- ners:

Christ, have mer- cy. All Christ, have mer- cy.

*mf*

Cantor You are sea- ted at the right hand of the Fa- ther to in- ter-cede for us:

*mp* *rall.*

Lord, ha- ve mer- cy. All Lord, have mer- cy.

*a tempo* *f* *rall.* *mp*

# Gloria

Mass: Donum Maximum

*Intro.*

*mf*

Glo- ry to God in the high- est, and on

*rall.* *a tempo*

earth peace to peo- ple of good will. We

*rall.* *a tempo*

praise you, we bless you, we a- dore you, we glo- ri- fy you,

we give you thanks for your great glo- - ry, Lord

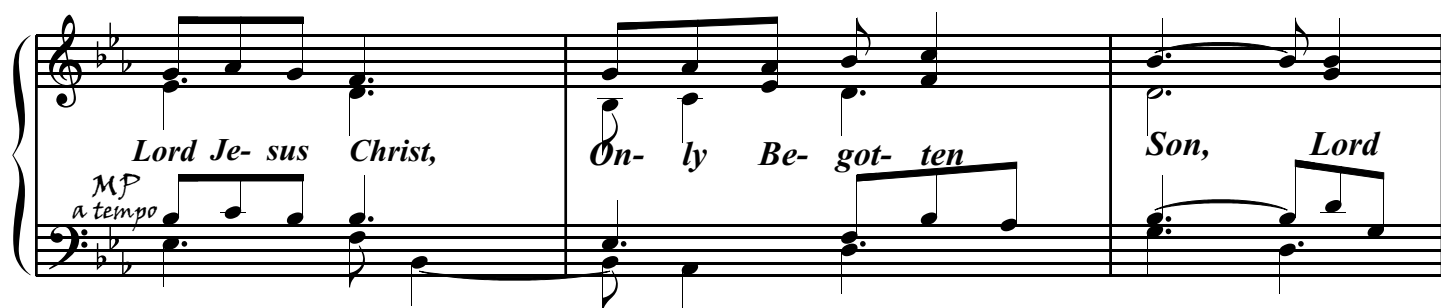
*rall.* *a tempo*

God, heav- en- ly King, O - God, Al- mighty Fa- ther.

*rall.*

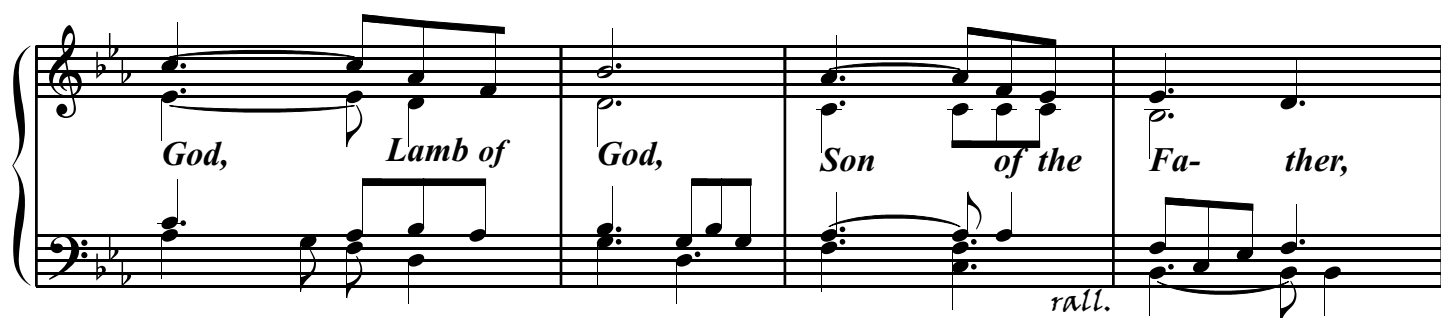
# Gloria (p2)

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Lord Je- sus Christ, On- ly Be- got- ten Son, Lord

*MP*  
*a tempo*



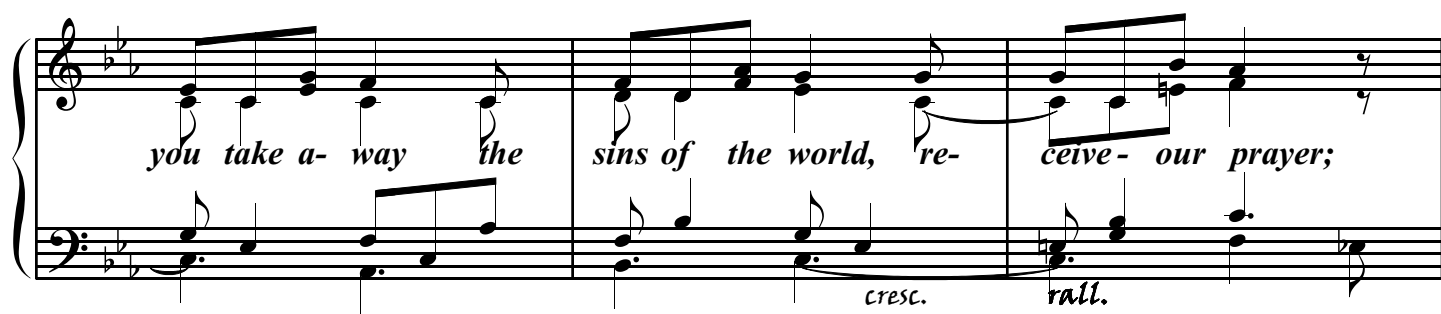
God, Lamb of God, Son of the Fa- ther,

*rall.*



you take a- way the sins of the world, have mer- cy on us;

*a tempo*



you take a- way the sins of the world, re- ceive- our prayer;

*cresc.* *rall.*



you are sea- ted at the right hand of the Fa- ther, have mer- - cy on us. For

*a tempo* *cresc.* *rall. & dim.*

# Gloria (p3)

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you a- lone are the Ho- ly One,

*a tempo*

This system contains the first two measures of the piece. The melody is in the right hand, starting on a half note 'you' (F4), followed by a quarter note 'a-' (E4), a half note 'lone' (D4), and a quarter note 'are the' (C4). The second measure continues with a half note 'Ho-' (B3), a quarter note 'ly' (A3), and a half note 'One,' (G3). The bass line provides harmonic support with chords and moving lines.

you a- lone are the Lord, you a-

This system contains measures 3 and 4. The melody continues with 'you a-' (F4, E4), 'lone are the' (D4, C4), and 'Lord,' (B3, A3). The second measure begins with a long note for 'you a-' (F4, E4) that spans into the next system.

lone are the Most High, Je- - sus

This system contains measures 5 and 6. The melody continues with 'lone are the' (D4, C4), 'Most High,' (B3, A3), and 'Je- - sus' (G3, F3). The bass line continues with harmonic accompaniment.

Christ, with the Ho-ly Spi- rit, in the glo- ry of

This system contains measures 7 and 8. The melody continues with 'Christ,' (F4, E4), 'with the Ho-ly' (D4, C4), 'Spi- rit,' (B3, A3), and 'in the glo- ry of' (G3, F3). The bass line continues with harmonic accompaniment.

God the Fa- ther. A- - men.

*rall.*

This system contains measures 9, 10, and 11. The melody continues with 'God the Fa- ther.' (F4, E4, D4, C4), 'A- -' (B3, A3), and 'men.' (G3, F3). The piece concludes with a final chord. The tempo marking *rall.* is placed below the bass line.

# Credo

Mass: Donum Maximum

*Intro.*

I be- lieve in God, the Fa- ther al-

migh- ty, Cre- a- tor of

hea- ven and earth, and in Je- sus

Christ, his on- ly Son, our Lord,

who was con- ceived by the Ho- ly Spi- rit,

*molto rall.*

born of the Vir- gin Ma- ry, suf- fered un- der

*a tempo*

*Credo (p2.)*  
Mass: Donum Maximum

Pon- tius Pi- late, was cru-ci-fied, died and was bu- ried;

The first system of musical notation for the Credo. It consists of a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The lyrics are: "Pon- tius Pi- late, was cru-ci-fied, died and was bu- ried;".

he des- cen- ded in- to hell;

*rall.*

The second system of musical notation. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: "he des- cen- ded in- to hell;". The tempo marking "rall." is placed below the bass line.

on the third day he rose a- gain from the

*a tempo*

The third system of musical notation. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: "on the third day he rose a- gain from the". The tempo marking "a tempo" is placed below the bass line.

dead; he as- cen- ded in- to hea- ven,

The fourth system of musical notation. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: "dead; he as- cen- ded in- to hea- ven,".

and is sea- ted at the right hand of

The fifth system of musical notation. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: "and is sea- ted at the right hand of".

God the Fa- - ther al- migh- ty; from

*rall.* *a tempo*

The sixth system of musical notation. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: "God the Fa- - ther al- migh- ty; from". The tempo marking "rall." is placed below the bass line, and "a tempo" is placed below the end of the system.

*Credo (p3)*  
*Mass: Donum Maximum*

there he will come to judge the liv- ing and the

*rall.*

dead. I be- lieve in the Ho- ly Spi- rit,

*a tempo*

the ho- ly catho- lic Church, the com-mu- nion

of saints, the for-give- ness of sins,

the re-sur-rec- tion of the bo- dy, and life

e- ver- last- ing. A- - - men.

*rall.* *molto rall.*



# Sanctus

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*Intro.*

*legato*

Ho - ly, Ho - ly,

Ho - ly Lord God of hosts. Heaven and earth are full of your glo - ry. Ho -

sa - - na in - the high - est. Bles - sed is he who

*rall.* *a tempo*

comes in the name of the Lord. Ho -

sa - na in the high - est.

*rall.*

# Mysterium Fidei

The Mystery of Faith

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*Intro.*

When we eat this Bread and

*rall. a tempo*

drink this Cup, we pro-claim your Death, O - Lord,

*rall. a tempo*

un-til you come a- gain.

*rall. a tempo*

*Intro.*

## Amen

A - - - men,

*rall. a tempo*

A - - - men,

*rall. a tempo*

# The Lord's Prayer

Mass: Donum Maximum

Intro.

Our Fa-ther, who art in Hea-ven, hal-lowed be Thy -

name. Thy King-dom come. Thy will be done on earth as it is in

Heaven. Give us this day our dai-ly bread. And for-give us our tres- pas-

ses, as we for-give those who tres- - pass a -

gainst us, and lead us not in- to temp- ta- tion, but de-

li- ver us from e- vil. For the King-dom, the po- wer

and the glo- ry are yours, now and for e- ver.

rall. a tempo

rall. very slowly a tempo

# Agnus Dei

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*Intro.*

Lamb of God, you take a-way the

*rall.* *a tempo*

sins - of the world, have mer- cy on us.

*rall.*

Lamb of God, you take a-way the sins of the world, have mer- cy on us.

*a tempo* *rall.*

Lamb of God, you take a- way the sins of the world,

*a tempo*

grant - - us - peace.

*rall.*

# One Family of Love

*Brightly*

*Intro.*

*rall.*

*Verse 1*

*a tempo*

We are joined as one fa-mi-ly, a com-mu-nion of love and

u-ni-ty. One fel-lowship, one faith we share; we ce-le-brate life to-ge-ther.

*To Refrain*

*rall.*

Lyrics by Fr. Vladimir Echalas, SOLT  
Music by Sylvia Romer © 2010

# One Family of Love

## Refrain

Let us sing, God's cho- sen peo- ple;

*a tempo*

shout to the Lord, with songs of praise.

Re- joice and be glad, ac- claim his name,

Clap your hands and dance with joy.

*rall.*

*Endings before Vss 2 & 3*

*Last Ending*

*To Vss 2 & 3*

joy

# One Family of Love

## Verse 2

First system of the musical score for Verse 2. It features a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "We are a bles- - sing to each o- ther,". The piano accompaniment has a grand staff with treble and bass clefs, also in two flats. The tempo marking "a tempo" is written below the piano part. The system consists of three measures.

We are a bles- - sing to each o- ther,

*a tempo*

Second system of the musical score. The vocal line continues with the lyrics: "time, ta-lents and trea- sure we of- - fer. In jus-tice and ser- vice". There are triplet markings (a '3' over a bracket) over the first measure of the vocal line and the first measure of the piano part. The piano part has a grand staff. The system consists of three measures.

time, ta-lents and trea- sure we of- - fer. In jus-tice and ser- vice

Third system of the musical score. The vocal line continues with the lyrics: "we are one; a bea-con of hope to eve-ry one." followed by "To Refrain". The piano part has a grand staff. The tempo marking "rall." (rallentando) is written below the piano part. The system consists of four measures.

we are one; a bea-con of hope to eve-ry one. To Refrain

*rall.*

# One Family of Love

## Verse 3

In the Eucharist we come to gather,

*a tempo*

ther

brothers and sisters united in prayer; one Church, one

bread, one body, under the care and guidance of Mary.

*rall.*

To Refrain



# The Magnificat

(Song of Mary)

*Andante/Rubato*

*mf* My soul pro-claims the great-ness of the Lord, my

spi-rit re-joices in God my Sa-viour; for he has looked with  
rall. a tempo

fa-vour on his low-ly ser-vant, and from this day all

ge-ne-ra-tions will call me bles-sed. The Al-migh-ty has done great  
rall. a tempo

things for me: ho-ly is his Name. He has mer-cy on those who  
rall. a tempo

fear him in eve-ry ge-ne-ra-tion. He has shown the strength of his

# The Magnificat (p2)

arm, he has scat-tered the proud in their con- ceit. He has

cast down the migh- ty from their thrones, and has lif- ted up the

low -ly. He has filled the hung-ry with good things, and has sent the rich a-way

emp- ty. He has come to the help of his ser- vant Is- ra- el for

he has re- mem- bered his pro- mise of mer- cy, the pro- promise he made to our

fa- thers, to A-bra- ham and his chil- dren for e- ver. ver.

*rall.* *a tempo* *rall.* *a tempo* *rall.* *Alternate Ending*

# Anima Christi

Thirteenth century prayer

*Intro.*

*mp* Soul of Christ, \*sanc-ti-fy me.

*cresc.* *dim & rall.* *a tempo*

Bo-dy of Christ, \*heal me. Blood of Christ, \*fill - me.

Wa-ter from the side of Christ \*wa--sh me.

*rall.*

*mf* Pas-sion of Christ, \*streng-then me. Good Je-sus,

\*hear - me. In your wounds \*shel--ter me.

From turn-ing a-way keep-me.

*cresc.* *rall.*

From the e-vil one pro- - tect me. At the hour of my death call -

*mp a tempo*

me. In- to your pre-sence lead me, to praise you with

*rall.* *a tempo*

all your saints for e-ver and e-ver A--men.

*cresc.* *rall.* *pp*

\* If preferred, slower for this bar then resume tempo for next bar

Music by Sylvia Romer © 2011

# Those Last Words of Jesus

## Intro.

Voice

Piano

*Moderato & Legato*

*mp* *cresc.* *rall.* *f* *mp*

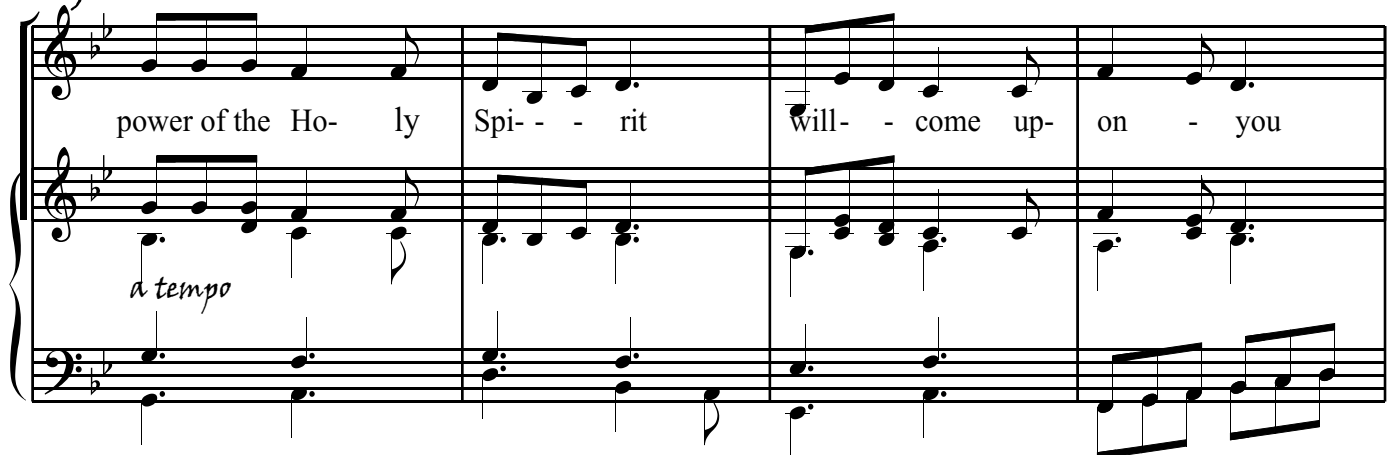
The



## Refrain

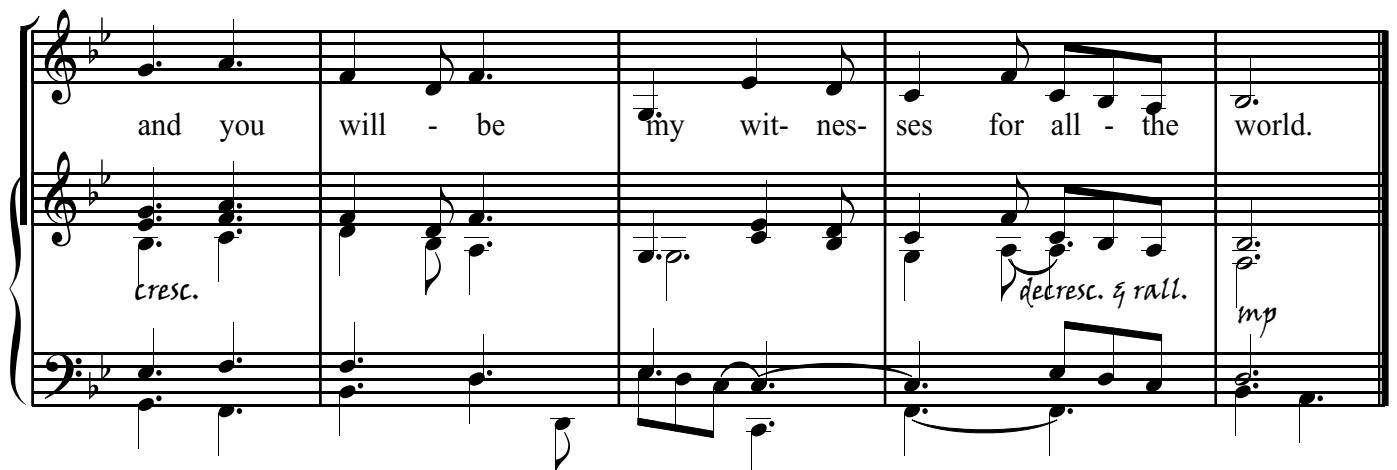
power of the Ho- ly Spi- - - rit Will- - come up- on - you

*a tempo*



and you will - be my wit- nes- ses for all - the world.

*cresc.* *decresc. & rall.* *mp*



# Those Last Words of Jesus

## Verse 1

First system of the musical score for Verse 1. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "Your eyes will o- pen and you will see light where there was dark- - ness and". The piano accompaniment starts with the marking "a tempo".

Second system of the musical score for Verse 1. The vocal line continues with: "you will un- - der-stand the words writ-ten up- on your hearts. The". The piano accompaniment includes dynamic markings: "cresc.", "rall.", "f", and "mp".

## Refrain

First system of the musical score for the Refrain. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "power of the Ho- ly Spi-- - rit will - - come up- on - you". The piano accompaniment starts with the marking "a tempo".

Second system of the musical score for the Refrain. The vocal line continues with: "and you will - be my wit- nes- ses for all - the world.". The piano accompaniment includes dynamic markings: "cresc." and "decresc. & rall.".

# Those Last Words of Jesus

## Verse 2

No need to fear, now my word will fill the hearts of all who hear and

*a tempo*

This system contains the first four measures of Verse 2. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The tempo marking 'a tempo' is placed below the piano part in the first measure.

they will fol-- low you and they will-- - be- - lieve. The

*cresc. rall. f mp*

This system contains the next four measures. The vocal line continues with a melodic line. The piano accompaniment includes a crescendo and a rallentando in the third measure, followed by a fortissimo (f) dynamic in the fourth measure, and a mezzo-piano (mp) dynamic in the fifth measure. The tempo marking 'a tempo' is not present in this system.

## Refrain

power of the Ho- ly Spi-- - rit Will - - come up- on - you

*a tempo*

This system contains the first four measures of the Refrain. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The tempo marking 'a tempo' is placed below the piano part in the first measure.

and you will - be my wit- nes- ses for all - the world.

*cresc f decresc. & rall.*

This system contains the next four measures. The vocal line continues with a melodic line. The piano accompaniment includes a crescendo in the first measure, a fortissimo (f) dynamic in the third measure, and a decrescendo and rallentando in the fourth measure. The tempo marking 'a tempo' is not present in this system.

# Those Last Words of Jesus

## Verse 3

Flame of the Ho- ly Spi-rit burn bright in our hearts and in our minds,

*a tempo* *rall.*

This system contains the first four measures of Verse 3. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The tempo marking 'a tempo' appears at the beginning, and 'rall.' appears at the end of the system.

make our words burn like fire; flood all minds and all hearts with love. To

*cresc.* *f rall. mf*

This system contains the next five measures of Verse 3. The piano accompaniment continues with the eighth-note pattern, with a 'cresc.' (crescendo) marking in the middle. The system ends with a 'f rall. mf' (forte, rallentando, mezzo-forte) marking.

## Last Refrain

all the world dear Spi--rit come, save us by your po- wer di- vine; be- stow your gifts O Ho- ly Spi-rit,

*cresc.* *ff rall.*

This system contains the first six measures of the Last Refrain. The piano accompaniment becomes more complex with some chords and moving lines. The system ends with a 'ff rall.' (fortissimo, rallentando) marking.

that we may be wit-nes-ses and praise you for- e-ver, A-- men.

*mp a tempo* *cresc.* *f* *mp* *p* *rall.*

This system contains the final seven measures of the Last Refrain. The piano accompaniment features a variety of dynamics: mezzo-piano (mp), crescendo (cresc.), forte (f), mezzo-piano (mp), piano (p), and rallentando (rall.). The system concludes with a final chord.